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**POWER AND STRENGTH IN THE MYTH OF RARA
KIDHUL**

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Abstract

Regardless public opinion stating that the text of Babad Tanah Jawi is the most complete text that tells the change of power in Java, nobody can ensure the truth. The Text of Babad Tanah Jawi contains a long journey of power change in the land of Java. The author of the story could freely talk about various matters relating to the change of power in Java. The myth of power is strongly attached to the Javanese society. During the time of Hindu influence in Java, the myth of power was firmly attached to the Javanese way. It is easy to see that the influence of the Maha Bharata and Ramayana stories is adapted in the culture by placing the pagakawan character as a characteristic of local wisdom in his time. As Arabic and European influences entered, the myth of power in Java remained strong. Cerita people whose nuances are always interpreted with power. For example, the story of Queen of South which is always associated with the succession of power in Java. Strong Arabic and European influences began to enter in Java in the early XV century. The traditional story begins to change, originally oriented to the gods now oriented to the mention of God and the creatures mentioned in the cultural influences that come. On the other hand, the myth of power in Javanese culture continues to be attached in various ways. Some are manifested in the form of real activities, but some are manifested in the belief through writing, as well as the Queen Ratu Kidul.

Keywords: power, society, myth, life, maritime, symbol.

Introduction

Java Island is the island of the fifth largest island in Indonesia. Before the arrival of the Arabs and Europeans to the island of Java, the island has always been the center of power in the archipelago. This can be seen from the remains of past heritage especially buildings scattered in the island of Java. Remnants of power and power in the past did not only spread in certain parts of Java, but from East Java, Central Java and West Java.

This can be seen from the remains of the buildings of past heritage scattered in the island of Java. That means the archipelago is indeed centered on Java. That also means the island of Java became the center of political power as well as a center of military power, economic, social and cultural.



Picture 1: The painting of Rara Kidhul

It is not easy to trace the center of power and power in the past in the island of Java. Many researchers use archaeological data. One of the data that can be used as a reference for source of power and power search in Java is cultural relics such as literary texts. Literary texts are not primary data but literary texts can provide an overview of the viewer's perspective or way of thinking.

On the other hand, literary works are part of art and culture. Literary work is not a primary need for society, but literary work is a necessity that must exist in everyday life. Andana Sugiharto (1983) reveals that literature is a mirror of the life of a society. Through literary works, it is seen that society already has a certain point of view, although expressed verbally. It is more interesting if the community also has the ability to create letters. With the letters that are capable of representing the language, the public can already document all the cultural works.

Literary works that are part of the culture play an important role. All documented data must be a separate note. The most important documentation of society is the documentation of the condition of the region, society, and culture. The condition of the region can provide an overview of the community in one particular area. Whether it is geographical conditions and social conditions.

Communities will give a picture of their lives either directly or indirectly. Literary works can also tell the social situation of the community either directly or indirectly. Social conditions of society are often realized through the existence of some rules, norms and values in society.

Problems

As already noted above, Javanese society does have a very strong belief in the myth of power. To realize, the Javanese people choose a way by reconciling with the natural geographical conditions. Awareness of this natural condition is shown through attitudes or behavior of life that put concerns on the condition of an area and provide special treatment spiritually.

Spiritual conditions are a guide for the derivative activities that must be done. Even ancient Javanese literary works already imply that the Javanese already knew about the geographical conditions of their territory, and performed certain ceremonies in his honor. It can be seen from the story in the fiber Tantu Panggĕlaran trying to tell the occurrence of nature as well as the occurrence of Java island. In 1874 there appeared a literary work entitled *Babad Tanah Djawi* written by Ngabehi Kertapradja, given initially by JJ Meinsma and transcribed by WL Olthof and given foreword by J.J Ras. Published by Foris Publications Dordrecht-Holland/Providence- USA, in 1874, that had been printed in Latin letters.

This literary work is interesting because it contains a wide variety of stories. One story among the many stories is the story of the forces of nature along with the power. The problem that arises is how do the Javanese depict the mythical representations of power and power known in everyday life related to the environment? How to convey the myth of power and power that exists around the environment of Javanese society from generation to generation? Is it directly or through certain symbols? Or in its other form? To answer the above questions, I started from the language as a raw material of literary works.

Language and Power

In everyday life, Javanese people of course speak Javanese. Java language itself has certain rules that must be obeyed by the speakers. Javanese language used in everyday life has three (3) levels that are *ngoko*, *madya* and *krama*. For an educated society that uses language of this kind, it is not an easy thing to do. Javanese varieties of *ngoko* are widely used in a more fluid atmosphere. Javanese *ragam madya* is used in an atmosphere of little social delimitation. The Javanese language of manners, the social barrier is very clear. Please note that in the development, the variety of medium language is difficult to recognize again. The community is more familiar with the variety of *ngoko* and *krama*.

According to G. Mudjanto (1987), the use of diverse Javanese variety of *ngoko-krama* serves as,

First, the social norms of society. Someone using the Javanese language is required to use the correct variety of Javanese language according to one's position in the family, social status, age, or prestige and nobility.

Second, the variety of Javanese *ngoko-krama* is used as a speech-uploading or speaking politeness. The term *unggah-ungguh* has a broader meaning than the *unggah-ungguhing basa*. Here, *unggah-ungguh* means good manners, while *unggah-ungguhing basa* means variety *ngoko-krama*.

Third, variety languages of *ngoko-krama* serves as a tool for expressing respect and familiarity.

Fourth, variety languages of *ngoko-kramain* the Javanese language also functions as a social distance regulator.

Their frequent problems are confusion with the choice of vocabulary related to politeness. A more fluid life in the present time results in the society of which younger generation are more used to the variety of *ngoko* language or Indonesian language only. The opposite is true of Javanese literary works. Javanese literary works are more varied in the use of their languages.

Javanese literary works in the past mostly use the Javanese language *krama* variety. Examples of Javanese literary works written around the year 1800 AD to 1970 AD After the 1970s a lot of new Javanese literary works whose authors prefer to write with Javanese variety *ngoko*. (Hutomo, 1978:38)

Literary Texts and Powers

To answer the first question, how do the Javanese describe the mythical representations of power and power known in everyday life related to the environment? To answer this question, I will trace it through literary texts: literary texts or cultural monuments from time to time. An anthropologist C. Kluckhohn in his article "Universal Categories of Culture" (1953) states that there are seven elements of culture in all nations of the world. The seven elements of culture are

1. Language
2. Knowledge system,
3. Social organization,
4. Life equipment system and technology.
5. Living livelihood system.
- 6 Religious systems, and
7. Art.

Each element of the universal culture, transformed into three forms of culture, namely its form in the form of cultural systems, social systems and elements of physical culture generally known by the people.

In relation to the language, I have discussed the part of it in section three. In this section, I consider language to be part of the culture. Language goes into the ideal form of culture. This is because the language is in the minds of its citizens. If the ideal form is expressed in the form of letters or writings, then the place of the ideal culture is in writing or books. The second is the social system that is related to culture. Here can be seen the activity of publishing works or in the past is the rewriting of the works of the poets. The third form of relation to language is the physical of the language in the form of text or manuscript or all the physical forms of the writings of the past until now.

Literary work is a manifestation of the cultural system. In literature, poets who are part of the community, are consciously or unconsciously composing a

tangle of stories or stories from the point of view of their society. Many things can be conveyed through a story, but the most important is the point of view of the delivery. Even stories that are conveyed through written language with a certain storyline can convey a very different point of view.

Stories capable of providing a change of viewpoint are usually very powerful myths. This condition is certainly associated with the situation of space and time of the emergence of the myth. One of the emerging myths that occurs with the condition of space and time is a myth associated with power. The myth of power has always been linked to a succession of powers. Literary works for the people of Java are very closely related to the language used. In the literary work, the author as a representative of his community presents symbolic messages that the reader cannot immediately grasp but must go through a deep understanding of his language and social environment. (Herusatoto, 1985)

That is why it is often said that understanding a literary work is not easy. Literary works play an important role as a bridge for the defense of cultural values in which there is a thought about the construction of social life and philosophical construction of life. Indeed, from a certain point of view, the public as readers seem to accept what is in the literary work, but behind is a very long process including reading, understanding, and living. In appreciating a literary work, the language side as a means of telling the story, with the side of the story are intertwined and linked as if they cannot be separated from each other. An understanding of the prevailing language and cultural concepts, at the time the literary works were written becomes very important.

Another thing that is also difficult to understand in digesting a literary work is that people who know the story often believe it as a myth, for example, stories known by the public in oral form with stories known to the public in written form. Both variants of this story are the same, but different. This must be explained because the oral story has a very strong mythic nuance compared to the written story. In general, stories are delivered by parents to their children, which is then followed by the child to find the story in written form. Myth is a story of which truth is no longer checked the truth. (De Jong, 1976)

The Story of Power and Strength

There is something unique in Javanese literary works. Most of Javanese literary works that can be categorized as literary works of high literature tell a story related to strength and succession of power. In the period before the influx of Arabian influences into the archipelago, great works like Maha Bharata and Ramayana along with their descendants became the most prestigious works. Both works have a theme of power and succession of power. At that time, a number of Javanese literary works now known as works of ancient Javanese literature, is a very prestigious literary work. This can be seen from the results of research Poerbatjaraka, Zoetmulder, Th. Pigeaud. (Poerbatjaraka, 1952)

The results of previous research indicate that literary works are used not as a means of entertainment and education but also as a tool of propaganda.

Apparently under any circumstances both in space and time in the past literary works had become very effective propaganda tools. The position of the poet is actually very close to power. Through the skill of a poet, the poet can cultivate something into something of value. (Zoetmulder, 1994)

This condition was exploited by the rulers for their interests. This condition then was developed in accordance with the interests of power at that time. As part of the community, the poet must have had experienced events in his life. This experience of community life often inspired the poet to bring a number of events into a story.

As part of the community, the poet must have experienced events in his life. This experience of community life often inspires the poet to bring a number of events into a story. Literary works consisting of various stories were adapted to the conditions of power that occurred in that period. The writers or poets of the past wrote his work as an offering to the king. Society did not seem to assume that a literary work was dedicated to kings or tippers, but society responded as a work of a good poet.

For the Javanese society, a literary work written by a poet is a good literary work or a masterpiece of literature *adi luhung*. Literary works are the fruit of the thought of a poet who became part of the community. The poet usually absorbed all the thinking of the community and then collaborated it into a literary work in accordance with the wishes of the poet. But there is also a poet who wrote a literary work based on the order of the ruler of his era.

This condition of course is unavoidable. The role of rulers and poets actually exists in the same level. A ruler becomes the *dhalang* for the passage of power in his hands, while a poet becomes the *dhalang* for the path of the story he wrote. Around the world, these conditions occur according to their place. A snippet of stories used for power is about the myth of the ruler of the southern sea. Logically the myth of southern sea mastery is just an ordinary fairy tale on natural conditions of the southern island of Java.

Southern Java is directly opposite the Samudera Hindia Ocean or Indian Ocean. The pressure of air movement causes sea waves in the southern part of Java island is very large.

In addition, the southern part of the mainland island of Java is a steep mountain that goes directly into the sea. This condition is contrary to the situation on the north coast of Java island that has a relatively sloping coastline and waves that are not too hard.

The story begins with the description of the life journey of a ruler named the Senapati, who is portrayed as a character who has the advantage of physical ability to meditate that can bring out extraordinary powers. Consider the quotation below

(1)....(sang Senapati)Ladjeng mentas, djoemeneng sapinggir ing seganten, sarta ndedonga ing Allah. Anoenten prahara dateng, barat awor djawah. Kekadjengan katah sempal toewin sol. Aloen seganten agengipoen saredi-redi. Swaranipoen nggegirisi, sarta tojanipoen panas kados

wédang. Oelam kàtah ingkang keplesat kebentos ing karang, temahan sami pedjah wonten ing daratan. Poenika saking prabawanipoen panembahan Sénapati nggènipoen ndedonga ing Allah.

(sang Senapati) Then getting out (meaning from the river), standing by the sea, praying to God. Then the big storm came, the wind mixed with rain. Many wooden trees were collapsed and collapsed. Sea waves reached as high as mountains. His voice was frightening, and the water (sea) was hot like boiled water. Many fish crashed against the reef, then died on the mainland. This was due to the power of the Senapati's prayer to God.

In addition to describing the male story character who is described as having tremendous meditation powers, this also depicts another figure. In the literary research, the antagonist of this story is described as women as below,

(2) ... Ketjarijos ing seganten kidoel ngrikoe wonten ingkang djoemeneng ratoe wanodya, nglankoengi ajoenipoen. Ing sadjagad mboten wonten kang njamèni. Anama rara Kidoel. Angrèh sawerniné lelemboet ing tanah Djawi sedaja. Kala semanten rara Kidoel pinoedjoe wonten ing dalem, pinarak ing katil mas, tinarètès ing sesotya, ingadep para djim, peri, prajangan.

Once upon a time in the southern sea, a very beautiful female king ruling. (Beauty) in this world no one can match. His name is Rara Kidhul. He controls all the spirits in Java. Once upon a time, when Rara Kidhul sat on his throne, adorned with gems, in front of the ghosts, the fairies and the performances inside the palace, ...

The first description of the story quotation, above is very interesting: a very beautiful woman, and has a very high position of the king. That means the main subject of the story is woman. The second description is the title held from the subject of the story which is a princess who controls ghost and fairies. The third description is the location of her power at sea. The princess has a palace and a throne decorated with gems inside the palace.

It should be realized that this part of the story explicitly explains the existence of a charge of power in the beginning of the story. This means that this princess' king has a resemblance to the power of a human king on the mainland.

The next part of the story is the meeting of the princess king with a human figure who will become the ruler on the island of Java. In discussing this section of the meeting, the following quote will be divided in two. The first part quote is the reason for the meeting. The reason for the meeting was

*(3)Rara Kidoel kagèt ningali gègèripoen oelam ing seganten, sarta tojanipoen panas kados ginodog. Swara ning seganten nggegirisi....
.... amoeng tijang linoewih satoenggil djoemeneng wonten sapinggir ing seganten, ngeningaken paningal, neneda ing Allah.*

Rara Kidhul surprised to see the noise of fish in the sea, and water (sea) is hot as boiled. The sound (rumble) of the ocean waves is very frightening there is only one strong man (tiyang linuwih) standing by the sea, observing a moment of silence, praying to God

From the description above described the cause of the meeting is *Rara Kidoel kagèt ningali gègèripen oelam ing seganten, sarta tojanipoen panas kados ginodog* (Rara Kidhul surprised to see the noise of fish in the sea, and water (sea) is hot as boiled). *Swara ning seganten nggegirisi* (The sound (rumble) of the ocean waves is very frightening ...) Then the cause of this commotion is someone who has power and is standing by the sea while praying to God,... *amoeng tiyang linoewih satoenggil djoemeneng wonten sapinggir ing seganten, ngeningaken paningal, neneda ing Allah* (there is only one strong man (tiyang linuwih) standing by the sea, observing a moment of silence, praying to God).

The interesting part of this passage is the mention of the incessant Kidhul rage. Besides being called, *rara Kidhul*, also known as *ratu wanodya* and *nyai Kidhul*. The mention of the first name in some of these versions shows that the main subject of this story is very important to the story and is closely related to the purpose of the story.

After this meeting began the activity of conversation between the princess of the princess and the person she met in the text mentioned, *Sénapati*. Conversation starts from

(4)...*Moegi sampéjan-itjalaken soesah ing galih-sampéjan, soepados sirnaa gara-gara poenika, toemoenten moelyaa saisi ning seganten kang sami risak, kénging ing gara-gara. Sampéjan moegi welasa dateng ing koela, sabab seganten poenika koela kang ngreksa. Déné nggén sampéjan njenjoewoen ing goesti Allah, samangké sampoen angsal. Sampéjan lan satedak-tedak-sampéjan sedaja mesti djoemeneng prajangan ing tanah Djawi sedaja inggih karèh ing sampéjan. Oepami ing bédjing sampéjan manggih mangsah, sedaja inggih sami miteloengi. Ing sakarsa-sampéjan sedaja anoet, sabab sampéjan kang minangka bapa-baboe ning para ratoe ing tanah Djawi.*"....

"...May you remove all your troubles, to lose all this noise, then save all the broken sea contents. May you have mercy on me, for this sea I am the one who administers.

All your descendants are all definitely rulers in the land of Java and you are master of all the prayers. If someday you meet the enemy, all will help. All your will will be obeyed, for you become the forerunner of the king in the land of Java"...

From what queen said, we can see three things, *first*, for the Senapati to stop his meditative activities on the grounds that his request has been fulfilled by God. *Secondly*, the princess tells that the Senapati and his descendants will become rulers in the land of Java. *Thirdly*, if it is doomed to face the war all the

forces of prayer will help the Senapati, because the Senapati has become king in the land of Java.

From what queen said, it seems to illustrate that the princess, knowing the message of God or being the hand of God, then gives assurance that the Senapati and his descendants will continue to be king and the last is the king's daughter provides the guarantee of national defense.

This passage is unique because a princess ruling in the ocean gives assurance of power and defense. Having received assurances of power and defense, the Senapati stops his meditation, as quoted below,

(5)... *Sénapati-ng Alaga, sareng mireng atoeré njai Kidoel, sakelangkoeng soeka ing galihipoen. Sarta gara-gara waoe inggih sampoen sirna. Oetawi oelam ingkang sami pedjah, inggih sampoen gesang malih.*

When he heard Kidhul's remark, the Senapati was very happy. Instantly the noise was gone or stopped and the dead fish came back to life

From the above quotation, it can be seen that the Senapati gained power from the princess. The deed of the Senapati through his meditation which can destroy the underwater causes the princess to surrender, while giving assurance of power and defense or in other words the transfer of power (coup d'etat) from the princess to the Senapati. Furthermore, after the guarantee of power and defense was obtained, in the text it is also depicted that the Senapati was given a lot of science lessons in managing the constitution. While studying the sciences, the Senapati stayed for 3 days at the princess' palace.

After finishing the study of the state administration, the Senapati wanted to return to Mataram. On the way home, the Senapati again used his ability to walk on. When this was known by Sunan Kalijaga who had been looking for and waiting for Senapati, Sunan Kalijaga was very angry and said,

(6)...., *Sénapati, marènana nggèn-ira ngendelaké sekti digdaja-nira ikoe. Dadi ikoe djenengé wong kibir. Para wali ora gelem nganggo kaja mengkono, mesti bakal kasikoe ing Allah. Jèn sira bakal soemedja toeloes djoemeneng ratoe, nganggoa sokoer ing satitahé baé. Ajo, marang Mataram, ingsoen arsa weroeh ing omah-ira."*

...Hi Senapati, stop your actions that often spit your abilities and powers. That means a pouter. The guardians do not want to use such a thing, because it will be angered by God. If you really want to be a ruler, use gratefulness for all His commands. Let's go back to Mataram, I want to see your house

From the above quotation, it can be seen that, the deed of the Senapati, who showcased his physical abilities and strengths, is very disliked by Sunan Kalijaga.

From the first to the sixth quotation above, the visible forces of nature and power exist: the forces of nature that exist in the southern region of Java and the power of a princess known as Rara Kidhul. As can be read above, there is a bargaining power and power between the princess kings, rhymes Kidhul and the Senapati. On the other hand, there is a picture of the society's way of thinking, represented by authors with traditional beliefs of mythical origins, as well as new beliefs that become the cultural color of society at any given time.

The author as a part of the Javanese society through his work tries to describe the inner atmosphere of Javanese society that still recognizes its culture, and traditional beliefs on myth or legend that have existed in the past. The next thing that can also be caught from the quote is the condition of this kind of story is considered as something ordinary because people live in a cultural atmosphere that is thick with the belief in myth and legend.

Behind the Story of Private Life

In addition to displaying the story of power, there is also a section that displays personal life, which is very deep and it is regarded as something ordinary. Beginning with the description of the beauty of her palace Kidhul in the middle of the sea

(1) Njai Kidoel njembah sarwi ngoedjiwati, loemampah kondoer dateng satengah ing seganten. Sénapati-ngAlaga sanget kasmaranipoen, ladjeng anoet wingking dateng rara Kidoel. Sénapati loepoen ing kadaton seganten, ladjeng sami pinarak ing kañil mas sakalijan, ingadep para peri, prajangan. Sénapati-ngAlaga éram ningali Kadatonipoen njai Kidoel, nglangkoengi saé. Ingkang kadamel grija oetawi sawerniné pepejètan ing pataman inggih sakelangkoeng saé. Wowohan sarta sesekaranipoen adi-adi sedaja; ing daratan mboten wonten sesamènipoen Sénapati, sarta tansah ngoedjiwati.

Nyai Kidhul salute with interesting (flirty), go home to walk into the middle of the sea. The Senapati is fascinated, then follows behind her the rhyme of Kidhul. The Senapati enter into the sea kingdom, and they both sit on the throne of the mas, in front of him there are the fairies and perayangan. The Senapati is amazed at Kidhul's kingdom, so beautiful. All materials made for the house or all the plants in the garden are also very beautiful. Fruits and flowers are all beautiful, in the mainland no one likes it, still very interesting.

Then proceed with the conversation of the princess's king and the Senapati and the bedroom in her palace and her personal life,

(2)...Sénapati-ngAlaga mèsèm, sarwi ngandika dateng rara Kidoel: „Ni-mas, ingsoen arep weroeh ing pasaréjan-ira, kaja apa rakité.” Njai Kidoel matoer:

„Soemangga, mboten wonten pakèwedipoen; koela darmi tengga, sampéjan ingkang kagoengan.”

Sénapati astané ladjeng dipoen-kanti, kabekta loemebet datang ing pasaréjan. Sami pinarak.

Sénapati alon ngandika:

„Ni-mas, ingsoen banget éram ndeleng patoeron-ira. Lajaké tjarita ning soewargan ija kaja iki. Sadjengkoe doeroeng weroeh pepadangan kaja iki. Sembada lan kang doewé, dasar ajoe bisa ngrerakit. Ingsoen aras-arasen moelih marang Mataram, bakal katrem ana ing kéné. Nanging tjatjadé moeng sidji, déné ora-n-ana wongé lanang. Jén anaa wongé lanang kang bagoes, iba betjike.”

Atoeripoen njai rara Kidoel:

„Saé lamban, djoemeneng ratoe estri kémawon. Ing sakadjeng-kadjeng mboten wonten kang maréntah.

The Senapati smiled, saying to Kidhul:

"Ni-mas, I want to know what kind of shape is the bed?"

Nyai Kidhul replied:

"Please do not need to hesitate, I just be a watcher, you who have".

The Senapati's hand was directly guided, brought into the bedroom.

Together sitting (on the edge of the bed).

The Senapati said slowly:

"Ni-mas, I'm surprised to see this bed. Like a story in heaven, yes like this. I've never seen an ornament like this before. Balanced with the owner, is good at organizing. I am reluctant to return to Mataram, more peaceful here. Just unfortunately not a man here. If there is a good man, it must be very good".

Nyai Rara Kidhul replied: "(more) well, being the queen of women alone. (Because it can do) as nobody gives the command "

After talking about the palace, the bedroom came into the princess's private life, the end of the Senapati began to seduce the princess,

(3) *Sénapati mèsèm sarwi ngandika:*

„Ni-mas, ingsoen moega paringana tamba, nggon ingsoen kaédanan marang sira”.

Rara Kidoel matur sarwi mlérok:

„Koela mboten saged ngatoeri djedjampi, sabab koela dédé doekoen. Sampéjan ratoe ageng, mangsa kiranga wanodya kang ngoengkoeli ing koela.”

Sénapati manahipoen kados dèn-oenggar. Rara Kidoel ladjeng pinoḍong ndoemoegèkaken karsanipoen. Ketjarijos Sénapati nggénipoen wonten seganten kidoel tigang dinten tigang daloe, tansah sih-sinihan kalijan rara Kidoel.

Senapati smiled as he said:

"Ni mas, can you cure me, I am very fascinated to you (falling in love badly)".

Rara Kidhul said with a glance:

"I cannot give medicine, because I am not a dhukun. You are a great king, where might you lack women beyond me? "

Sang Senapati, his heart was heated, Rara Kidhul then was carried to vent his lust. Three days and three nights the Senapati was in the palace of the sea, always (mutually) making love with Kidhul rara.

From the sequence of events depicted in the above quotation section, the story of power is always followed by the story of personal life: personal life stories that provide interesting illustrations as well as a complete picture of story characters. There are things you really want to say. A story character becomes the center of attention, because of the series of events that are always experienced. It is very difficult, releasing private life with power problems. Behind this story of personal life, the author of the story uses the story for his mission of conveying the myth of power and power, so as not to be overly impressed, because in the Javanese culture it turns out that personal life can also be an interesting story.

Stories of Power and Strength from Generation to Generation

A *story* is a tool that can be used, by the Javanese *to represent everything, including the myth of power and strength*. In everyday life, nothing can limit a person or a poet to tell a story. For the people of Java, the boundaries between power and power are very thin. If you look for the right boundary between power and power, it is very difficult.

The power and strength of the boundaries are like areanut in halves; one is related to each other, but perhaps strength, much easier to translate. Strength can be divided into two parts. Physical strength and non-physical strength. Physical strength is clearly a force that relies on the strength, or ability of one's muscles. Physical strength, usually manifested by one's condition, is capable of doing something beyond the limits of other humans in general. Non-physical strength, is the power that comes from the sense (*rasa*) that is inside emotion of a person, or in other words, non-physical strength is the power of emotion or spirit that exists in a person who exceeds others.

Physical strength will not be of much use, to a person if not accompanied by a strong spirit. Therefore, if a person has physical strength but lacks the spirit to achieve something, it usually will not produce something. On the other hand, power is a manifestation of the outcome of an attempt to gain honor. Power is usually identified with honor. Honor is a wealth that cannot be achieved without power. Therefore, to gain power, one must be able to have power, both physical and non-physical. Having power, one will seek to have power. (Kushardito, 2001)

Power gives a different color to a person if able to control it. This situation illustrates that between power and power is an unreal object whose form has a security triangle. In everyday life, people face this condition in the form of interaction between humans. Everyday life is fulfilled by many interactions between communities. In life, among members of society, interaction is a tangible manifestation when society competes in getting something.

The life of the world makes the society obliged to do the competition in fulfilling its needs. The combination of power and power can create negative feelings (selfishness) and positive feelings that exist in human beings. These feelings will come out in various forms that culminate in a person's character or nature. This character is then managed to be developed in a literary work (. Geertz, 1983)

Returning to quotes one to six above, the Senapati described as having power and power also has a personality that is adjusted to the ability of power and power. It also occurs in other figures such as rara Kidhul, considering the character of the forces of nature combined with power in the hands of a woman whose description is described as the ruler of the sea.

The story in the form of myth or legend related to the sea for Javanese society is not new. The Javanese also recognize other stories, such as the Nagagini story in the wayang story that became the wife of Bima, the second character of the Pandavas.

On the other hand, it should be understood that the creation of the character of the story must be very close to real human life. That's why it can be seen the character of the Senapati who is described as a human being who must pursue his desire. In the pursuit of desire is seen two-sided images of good and bad.

As an ordinary human, the Senapati is portrayed in prayer while indulging in power to cause distress to other beings such as fish in the sea. The character of the Senapati character is plainly illustrated, as an ordinary human being, the Senapati has an intact human character. The story of someone who uses his power to achieve his goals is usually always portrayed in a male character, while the great power is always depicted in the hands of women.

In traditional stories men are often identified with figures who have strength while women are always associated with power. This kind of description is certainly not aimless. The ultimate immediate goal is to deliver messages from generation to generation. (Van Peursen, 1988) Messages are not simple but loaded with various symbols. Men are symbols of strength, while women are symbols of power. If these two things are united, then what will happen power and power is a very desirable thing for every human being who pursues his desire.

But it must be realized that power and power do not always exist in one embodiment. Therefore, the generation of the generation of this condition should be communicated. The way of delivery is not necessarily in the form of lessons but can be done by telling stories. How to tell a story is considered a much easier way than in a lesson.

Hidden Deal, Related to Power and Strength in a Story

Storytelling is often regarded as a way to convey a message. The message to be conveyed through a story of power and power. Generally, the story with the theme of power and power is delivered in a way that is full of symbols. Through the various symbols, the meaning of a story certainly cannot be easily captured.

The story is conveyed through beautiful leather stories, while the meaning is hidden neatly inside the story structure and symbols used from the story. The first quote until the sixth quote shows the message that the succession of power cannot be achieved easily. The male character does have the power to reach power, but true power is in the hands of female characters.

In the first text quote, the cause of the succession of power has not yet been seen. The succession of new powers is seen in the quotation below,

(1)...*Moegi sampéjan-itjalaken soesah ing galih-sampéjan, soepados sirnaa gara-gara poenika, toemoenten moelyaa saisi ning seganten kang sami risak, kénging ing gara-gara. Sampéjan moegi welasa dateng ing koela, sabab seganten poenika koela kang ngreksa. Déné nggén sampéjan njenjoewoen ing goesti Allah, samangké sampoen angsal. Sampéjan lan satedak-tedak-sampéjan sedaja mesthi djoemeneng prajangan ing tanah Djawi sedaja inggih karèh ing sampéjan. Oepami ing béndjing sampéjan manggih mangsah, sedaja inggih sami miteloengi. Ing sakarsa-sampéjan sedaja anoet, sabab sampéjan kang minangka bapa-baboe ning para ratoe ing tanah Djawi.*"....

"May you remove all your troubles, to lose all this noise, then save all the contents of the sea damaged. May you have mercy on me, for this sea I am the one who administers. On the other hand your appeal to God is now fulfilled .. You with all your descendants are all sure to become rulers in the land of Java and you master all the prayers. If later in the day you meet the enemy, all will help. All your will will be obeyed, for you become the forerunner of the king in the land of Java ".

The succession of power continues on the next quotation which shows that power and power are united in one human lust.

(2) *Sénapati mèsèm sarwi ngandika:*

„Ni-mas, ingsoen moega paringana tamba, nggon ingsoen kaédanan marang sira”.

Rara Kidoel matur sarwi mlérok:

„Koela mboten saged ngatoeri djedjampi, sabab koela dédé doekoen. Sampéjan ratoe ageng, mangsa kiranga wanodya kang ngoengkoeli ing koela.”

Sénapati manahipoen kados dèn-oenggar. Rara Kidoel ladjeng pinodong ndoemoegèkaken karsanipoen. Ketjarijos Sénapati nggénipoen wonten seganten kidoel tigang dinten tigang daloe, tansah sih-sinihan kalijan rara Kidoel.

Senapati smiled as he said: "Ni mas, can you cure me, I am very fascinated to you (falling in love badly)".

Rara Kidhul said with a glance: "I can not give medicine, because I am not a dhukun. You are a great king, where might you lack women beyond me? "

Sang Senapati his heart was heated, Rara Kidhul then was carried to vent

his lust. Three days and three nights the Senapati was in the palace of the sea, always (mutually) making love with Rara Kidhul.

The picture of the succession of power is not as simple as we imagine. Understanding the story text cannot be done in an instant. It takes several times reading and understanding to understand and analyze and dismantle the structure of the story to get the deepest meaning of the text of the story.

Another message to be conveyed is not only through the understanding of storytellers but also an understanding of the environment in which people live life on earth. The *first* message to be conveyed through this story is that the hidden covenant only occurs between human beings and non-humans in the Natural environment. From the beginning of the story to the end of the story, events related to hidden covenants are arranged gradually.

Beginning with the introduction of two environments namely the land represented by Mount Merapi and the water represented by rivers and seas, each natural environment has its own strength, especially with regard to water. The river, even though it lies splitting the land, is considered a place of life. The river is also considered to have its own life. There are animals that live in the river, there are animals living on the banks of the river and animal notes that live around the river. Everything needs water from the river. This description of the natural environment is important to conceal the covenant, between humans and non-human beings capable of managing the forces of nature.

The *second* message, humans must have a concern for the environment. Whoever he is, whether a king or not should have a sensitivity to the environment. For example, the senapati's sensitivity to the natural life that exists in the sea. The message is that the sea is an infinite source of life. Humans must be able to obtain prosperity through the road, by managing the sea as a source of physical and non-physical strength. Sea dwellers also need life. Human life must also be balanced with nature.

The *third* message is that nature does have tremendous power. But humans can come to terms with nature if they are able to preserve the natural environment in which the human environment lies. Man can create the power of the environment. This means that humans must be able to see, appreciate and preserve nature because nature is part of human life. The hidden covenant between man and non-human being is not something that can-not be done. Strength and power can be obtained, if man is aware of how to get it.

People live on earth and have to live with the forces of nature. In the face of the forces of nature, man must be able to survive it. There are three things that humans often do in the face of the natural environment.

First is to understand the power of the natural environment. This means that humans do not live in a natural environment that can expend energies tremendous power.

Second is to conquer the forces of the natural environment, for example, by making earthquake resistant homes or create large dams or create a wide river and others. *Third*, human beings are at peace with the forces of the natural

environment. Nature is regarded as God's creation to be cherished. Nature must not be destroyed; therefore must be maintained.

To maintain the natural condition, the Javanese society is trying to give understanding to the people from generation to generation. For the people of Java, the power of the natural environment can exist two forms, namely the natural environment called habitat where human living and the natural environment that is comprised of human with fellow human beings. These two conditions of the natural environment are not easy to deal with.

The natural environment in which humans live is a nature created by God to be utilized by human beings. In the natural environment, there are natural forces which are controlled by other creatures, such as animals and plants. Both animals and plants are prepared by God to meet the needs of human life, but not without limit. God also provides certain restrictions that are set to organize human life. Slowly, humans learn that there are rules to follow in this life.

Thus, rules related to life are made. Human learning is a very interesting situation. The way of learning is certainly not the way of learning like human today. The way to learn is to start with something very close: who is very close to human life from the moment a human is born is nothing but a female figure called mother.

Women are very close to their descendants because women are blessed by God to be able to give birth. This condition becomes a lesson for the community so that society think that all related to woman is something that bring something to earth. Society do various ways to teach this condition from generation to generation.

Conclusion

This story subtly gives an idea that the transfer of power can be done in various ways. One of them is through a hidden covenant, of course not known by others. Its form is the attainment of an understanding of the natural balance that can be used as a reason for the transfer of power and power. The story depicted the transfer of power and power occurs for the sake of the equilibrium of nature, because the realm considered as a symbol of women or Javanese often call it motherland (*ibu pertiwi*). That way there is no need to clash between humans, but enough to do the control personally.

The Javanese society has to convey the strength that exists around the environment of Javanese society from generation to generation **through story**. Stories that join in the trust and life of everyday society. The story belongs to a literary work. The Javanese people have a high sense of respect for their cultural heritage. In the cultural heritage, one of them is a literary work. The literary works documented various cultural heritages which are not objects. This object's cultural heritage usually contains the wisdom of thinking community from time to time which is to be delivered from generation to generation. For example, community efforts to convey *petatah* or *petitih* or *advice* that is considered to maintain the moral community.

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